**Junior-Senior High School Concert**

**Middle School Choir Directed by Ellen Squier**

Johnson Boys

*Traditional American Fiddle Tune*

*Arr. by Jay Broeker* *(b. 1960)*

Yemaya Asesu

*Traditional Cuban*

*Arr. by Brian Tate (b. 19-- )*

Dreams of Thee

*Poem by Percy Bysshe Shelley (1792-1822)*

*Music by Eric William Barnum (b. 1979)*

Cantique De Jean Racine Op. 11

*Gabriel Fauré (1845-1924)*

Lord, I know I been changed

*Traditional Spiritual*

*Arr. by Larry Shackley (b. 1956)*

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**High School Choir Directed by Heidi Zentz**

Elijah Rock

African-American ***Spiritual***

***Arr. Moses Hogan (1957-2003)***

Dirait-ton *Morten Lauridsen (b. 1943)*

There Will Be Rest  *Poem by Sara Teasdale (1884-1933)*

*Music by Frank Ticheli (b.1958)*

# Intermission

**World Music Choir Directed by Jen Chignola**

Chindia

*Traditional Romanian*

*Arr.* *by Alexandru Pascaru* *(1920-1989)*

Horizons *Peter Louis Van Dijk* *(b. 1953)*

Yih’yu L’ratson

*Traditional Hebrew Sabbatical Prayer*

*Arr. by Stanley M. Hoffman (b.1959)*

Candomble

*Traditional Uruguay*

*Oscar Escalada (b. 1945)*

Pokpok Alimpako

*Traditional Maranao (Philippines) Arr. by Francisco Feliciano (b. 1941)*

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**High School Orchestra Directed by August Torsilieri**

Water Music Suite 2 G.F. Handel

(1685-1759)

1. *Overture -Allegro Maestoso*

Le Petite SuiteC. Debussy

(1862-1918)

*II. En Bateau*

*III. Menuet*

Symphony No. 3 in E flat Major “Eroica”L. Beethoven

(1770-1827)

*III. Scherzo*

# Program Notes

Middle School Choir

***Johnson Boys*** recalls the musical humor characteristic of many American mountain songs. Each vocal line provides interest in text, rhythm, tessitura, and contour that both compliments and contrasts with the melody, thereby making this an excellent early part-singing piece.

***Yemaya Asesu*** is a traditional sacred chant from the Santeria religion of Cuba, an adaptation of the Yoruba religion of West Africa. The use of overlapping voices and rhythms is meant to convey the hypnotic movement of the waves and tides in the ocean, which is home to the deity Yemaya.

***Dreams of Thee*** is taken from the Romantic poem “Lines to an Indian Air” by Percy Bysshe Shelley (1792-1822) and set by Eric William Barnum. The lyric poem, which tells the tale of one who wakes, walks through a beautiful Indian night to the window of his beloved, then falls, fainting and overcome with powerful emotions. It captures the nineteenth century orientalism and exoticism.

***Cantique De Jean Racine***is composed by the Romantic master of French song, Gabriel Fauré. The cantique or hymn is originally drawn from the Medieval Latin hymn, Consors paterni luminis. The text was translated into French by Jean Racine, and then set to music by Fauré. The setting performed is a treble arrangement of Fauré’s original four-part setting.

French:

*Verbe égal au Très-Haut, notre unique espérance,*

*Jour éternel de la terre et des cieux,*

*De la paisible nuit nous rompons le silence:*

*Divin sauveur, jette sur nous les yeux.*

*Répands sur nous le feu de ta grâce puissante;*

*Que tout l'enfer fuie au son de ta voix;*

*Dissipe ce sommeil d'une âme languissante*

*Qui la conduit à l'oubli de tes lois!*

*Ô Christ ! sois favorable à ce peuple fidèle,*

*Pour te bénir maintenant assemblé;*

*Reçois les chants qu'il offre à ta gloire immortelle,*

*Et de tes dons qu'il retourne comblé.*

English:

*Word of God, one with the Most High,*

*in Whom alone we have our hope,*

*Everlasting light of heaven and earth,*

*We break the silence of the peaceful night;*

*Saviour Divine, cast thine eyes upon us!*

*Pour on us the fire of thy mighty grace,*

*That all hell may flee at the sound of the voice;*

*Banish the slumber of a weary soul,*

*That brings forgetfulness of thy laws!*

*O Chirst, look with favour upon thy faithful people*

*Now gathered here to praise thee;*

*Receive their hymns offered to thy endless glory;*

*May they go forth filled with thy gifts.*

***Lord, I know I been changed*** is an arrangement of a traditional spiritual. Larry Shackley retains the catchy rhythms and call and response form in his arrangement, thereby making this an excellent example of spirituals to students.

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High School Choir

***Elijah Rock*** - Moses Hogan, a world – renowned conductor and pianist, arranged Elijah Rock to exude energy and convey the intensity bound up in the textual allusions to biblical characters. The song structure moves from fast to slow to fast tempi, while each section weaves strands of excitement through rapid rhythmic passages. The constant exclamation of “Elijah Rock” in the basses and later in the tenor gives the sonic impression of a resounding shout, slowly but relentlessly building. Pulsing energy permeates the piece while the tension eases and rebuilds again, only to explode at the end, the musical embodiment of ecstatic religious utterance.

***Dirait-ton* -** As one of the last lyric poets of the nineteenth century, Rainer Marie Rilke, wrote “Dirait-ton” or “so they say” as a symbolic and impressionistic expression. Modern composer Morten Lauridsen set this stylistic French poem to equally sensitive musical rendering. The choir repeats the phrase “Dirait-ton,” passing the melody line through the vocal sections to weave tapestry of tranquility and expression. Morten Lauridsen’s inspired musical setting for this poem has become a modern classic, and is one of the most frequently recorded choral works of the past fifteen years.

French:

*Abandon entouré d’abandon,  
tendresse touchant aux tendresses?  
C’est ton intérieur qui sans cesse  
se caresse, dirait-on;  
  
Se caresse en soi-même,  
par son propre reflet éclairé.  
Ainsi tu inventes le thème  
du Narcisse exaucé.*

English:

*Abandon surrounding abandon,  
Tenderness touching tenderness?  
Your oneness endlessly  
Caresses itself, so they say;  
Self-caressing  
Through its own clear reflection.  
Thus you invent the theme  
of Narcissus fulfilled.*

***There Will Be Rest*** - While known especially for his concert band pieces, Frank Ticheli has written a few choir pieces, which are beautifully sensitive and powerful works. In his setting of Sara Teasdale’s “There Will Be Rest,” he incorporates resolved and unresolved seconds and fourths, giving the piece a shimmering quality. The musical challenges compliment the contemplative text, which express a deep yearning for hope and peace for the future.

**There Will Be Rest - Sara Teasdale (1884-1933)**

There will be rest, and sure stars shining  
Over the roof-tops crowned with snow,  
A reign of rest, serene forgetting,  
The music of stillness holy and low.

I will make this world of my devising  
Out of a dream in my lonely mind.  
I shall find the crystal of peace, – above me  
Stars I shall find.

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World Music Choir

The piece ***Chindia*** is based on a Romanian folk-dance tune. Besides being the name of a folk dance, “Chindian” refers both to the time of day just before the sun sets and to the place in the sky where the sun goes down. The dance is performed by both men and women in a closed circle, the dancer's arms on each other's shoulders. A vigorous dance, it uses small steps, and may include amusing, somewhat athletic stunts. Never fear if you do not recognize any of the words for they are indeed nonsense-words! The text, comprised of various syllables throughout (Ra pa ra pa; ta ka ta ka; di ri di ri, etc.), creates a very festive feeling when combined with the complex, syncopated rhythms and accents found in this piece.

***Horizons*** is an evocative work created by South African composer, Peter Louis Van Dijk. It is based on a 16th-century Bushman painting from the Western Cape region which depicts a Dutch or, perhaps, English ship inhabited by people who the natives saw as “gods”, but who would soon be the cause of the Bushmen's extinction. This piece mixes meter, introduces body percussion and traditional instruments such as the rainstick, and demands a vocal technique (glissandos and lilting solo lines) that harken back to the melodic stylizations once found in the music of the San (Bushmen) people.

***Yih’yu L’ratson*** is modern setting of a traditional Hebrew sabbatical prayer. The translation into English is as follows: "May the words of my mouth and the thoughts of my heart be pleasing to you, O Lord, my rock and my redeemer." The piece is written in the style of a hymn or chorale, featuring homophonic texture throughout. Melodic lines consist of primarily stepwise motion, and the easily approachable range of these melodies gradually expands to allow for a moving climax. The harmony, based in triads and an f-minor tonal center, contains beautiful suspensions at each cadence. Hoffman utilizes a variety of rhythmic patterns featuring simple and compound divisions of the beat, and changes meter fluidly to allow for proper text stress.

***Candomble*** is written in a rhythm very close to the tango and the habanera. Some Latin American music has been influenced by or developed from African rhythms, as in this piece. Candomblé is a dance from the Rio de la Plata; now it is heard in Uruguay, where they usually play it with drums of different sizes. This dance was known in Argentina, where it was also called Candomblé. The piece itself calls for body percussion, which is enhanced by a continuous pattern on a drum, and complex syncopation between voice parts. The composer, Oscar Escalada, is especially known for his subtle layering of voices and for often inserting in a modulation at the very end of his pieces. Both of these defining characteristics are found in this particular song.

***Pokpok Alimpako***is based on a motif of a Maranao (Southern Philippines) melody and the words of a Muslim children's nursery rhyme. The first words of the song "Pokpok Alimpako Pok!" translate to “Pound your hands!” in English. Feliciano’s arrangement of the tune features virtuosic interlocking rhythmic patterns and a *prestissimo* tempo. In other words, it is *extremely* fast and quite a tongue-twister for those who lack the native tongue!

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High School Orchestra

**Water Music** is a collection of orchestral works that are placed into three suites. George Frederic Handel composed and premiered this in July of 1717 in the presents of King George I on a large celebration barge on the River Thames in England. Concert was performed by 50 musicians playing on a barge that followed the King’s Royal barge. Water Music represents the light and brilliant characteristics of the Baroque era, and provides listener’s with a refreshing and enjoyable performance.

Debussy a French composer set Paul Verlaine two poems to musical life. Originally composed for piano but later orchestrated for full orchestra; **En Bateau** (*Sailing)* reveals people in a boat who have their minds on romantic thoughts as they sail at dusk on a dark lake. En Bateau impressionism captures these brooding thoughts, the mood of the water and the wistful thoughts of a romantic couple. **Menuet** was not set to a poem, but rather is Debussy’s setting of the popular French dance, painting the picture of elegance and finesse of swirling dancers.

One of the most celebrated composers in history, Beethoven’s **Eroica** or Heroic symphony is a landmark composition showing large emotional depth and structural rigor. This Symphony highlights Beethoven’s proud compositional technique and heralds the arrogance of Napoleon’s self-proclaimed title of emperor of France. The Eroica leaves us as a great melody to hum and a great way to wrap up our concert.